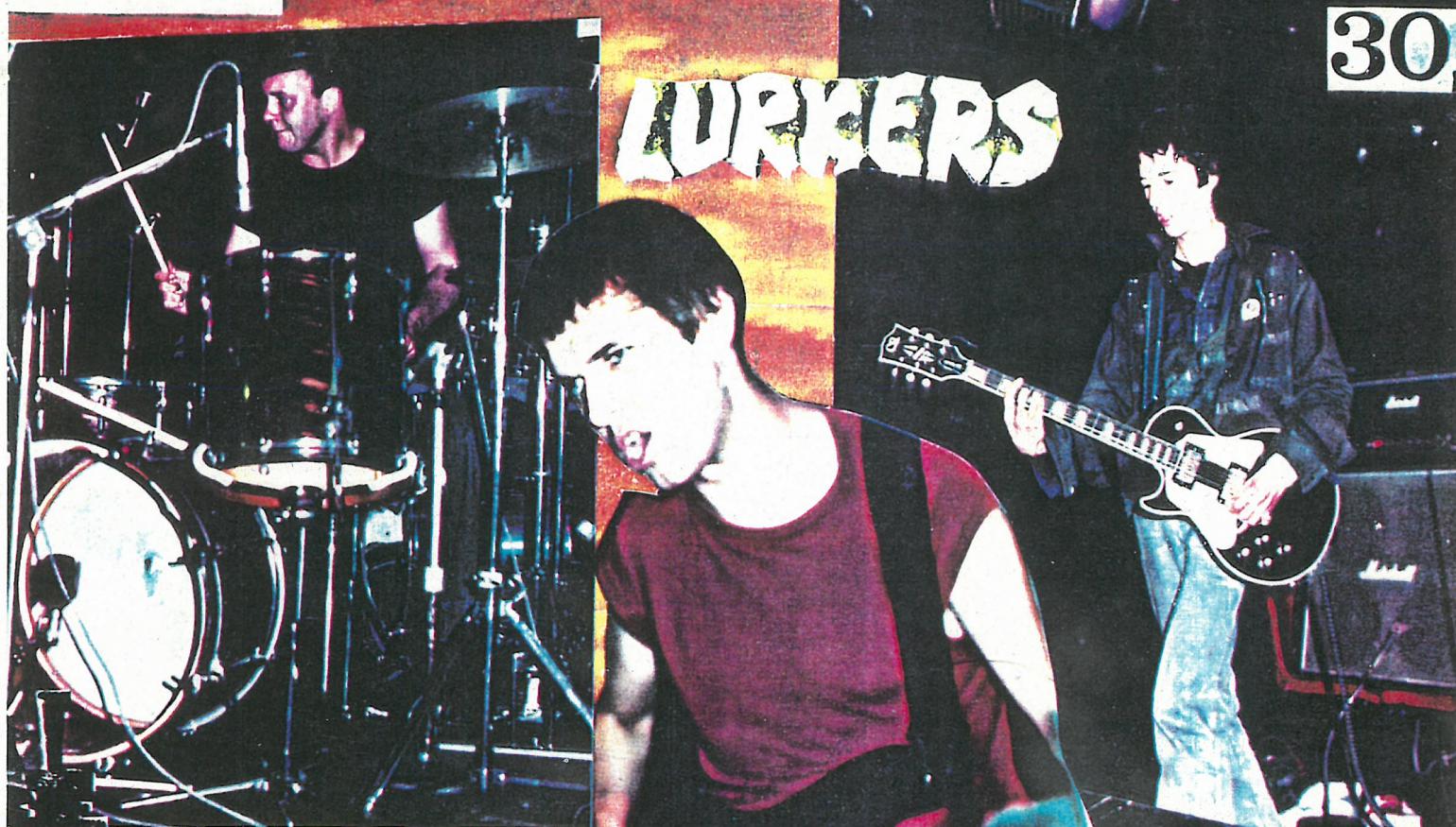


in THE CITY

30

LURKERS



BOOMTOWN
RATS



GENERATION X

Ultravox!-ha!-ha!-ha!

JAWING

Last issue I said would be the last, well I've changed my mind - I wasn't satisfied with the first issue, I thought it could have been a lot better. I'm so sick of seeing punks ripped off (without even knowing it!) by Kings Road, by crap records, by poxy little fanzines and mass produced Sex pistols colour fold-out magazines.

I have to write this, to show someone that it's not all crap, that you don't have to have an Identikit punk fashion for producing fanzines - it's so stupid - you can't tell the difference between most other fanzines, they're so type cast, so BORING.

Perhaps someone will write and tell me, mine's boring too - at least it would be a re-action. I'm not going to go on all day about what you should do and what you shouldn't, but at least I'm saying something, and doing something about it - What are you doing about it?

If you want to change something then make a start, get up and do something - learn to play guitar - save up for a drum kit - get your own mag together - do something, but do it NOW.

I'm glad that Frank (he's the bloke who wrote that) decided to do this issue of 'In The City' because doing the first one really showed us what the big names are really like. And I'm not only talking about the media either, I mean the record company's and the bands too!

Tom Robinson for a start answers a letter to us and tells us that we're too sincere and playing the right side of people who we interview and cover. He goes on to tell us "to turn everything upside down, on its head, break rules, make enemies, SMASH convention..." Do us a favour mate, make a start yourself with the record company you're signed with? E.M.I. need someone, need someone just like you Tom, in their advertising and press office. They're nearly as side splitting as Polydor, (they're not related at all are they, twins or something?)

Well, that's it----read it----love it---do what ya like with it!

Pete.

frank.



the best 45's of the Past Month.

- | | |
|-------------------------------------|----------------------|
| (1). Complete Control | - Clash. |
| (2). New Single | - Chris Spedding |
| (3). Your Generation | - Generation X |
| (4). Gloria/My Generation | - Patti Smith |
| (5). Lookin' After No.1 | - Boomtown Rats |
| (6). Shadow | - Lurkers |
| (7). No More Heroes | - Stranglers |
| (8). Gary Gilmore's Eyes | - Adverts |
| (9). Spiral Scratch | - Buzzcocks |
| (10). Freeze | - Models |
| (11). Swallow My Pride | - Ramones |
| (12). I Wanna Be Free | - Rings |
| (13). 96 Tears | - ? & the Mysterions |
| (14). 1977/White Riot | - Clash |
| (15). One Chord Wonders | - Adverts |
| (16). Live at the Marquee | - Hot Rods |
| (17). Leavin' Home | - Gorillas |
| (18). All Around The World | - Jam |
| (19). Young Savage | - Ultravox |
| (20). Do Anything You Wanna Do-Rods | |

L.P.'s The best!

- | | |
|------------------------|-----------------|
| (1). Ha! Ha! Ha! | - Ultravox! |
| (2). L.A.M.F. | - Heartbreakers |
| (3). Clash | - Clash |
| (4). In The City | - Jam |
| (5). Talking Heads '77 | - Talking Heads |

Put together by:
Peter Gilbert and

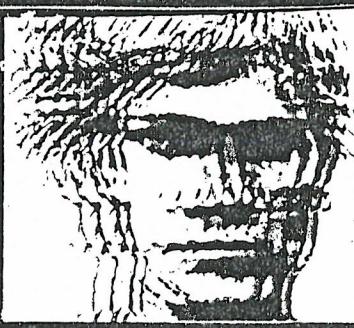
Francis Drake.

Graphics by: John Foxx.
Pictures: Walt Davidson.
Additional writer: Graham.

In the City
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108, NEW OXFORD ST,
LONDON, W.C.1.

IN THE CITY SPECIAL

Ultravox!



ROUNDHOUSE

ON SALE AT THE
ROUNDHOUSE ON
OCT 9 - O.K.

25.

The Lurkers



THE LURKERS first single 'Shadow/ Love Story has sold over 10,000 copies, meaning over 10,000 people have a rough idea of what the Lurkers sound like, but not many of them know anything else about the band, ie, their attitudes, past - future etc. -- it seems to me that before the accepted music media ie. NME, Sounds, Record Mirror & Co, write about a group, they've had to have been on the telly swearing, or have a bassist that dresses up as a fairy or wear smart little suits with mod-style hair cuts, or they must have appeared at the roundhouse, the rainbow or a crystal palace garden party etc...etc...etc...

Well we wont keep you that long, just long enough to have had this typed out and printed:

We're not sure what we found out by interviewing the Lurkers, if we found out anything at all, but here it is in glorious Black & White-----The Lurkers interview:-

ITC. "In brief what were you doing before the record was cut?"

L. Just playing, we started up about Christmas... we had another bass player then. Arturo joined us in March... our first gig was at the 'Hope and Anchor' supporting no one, we should have been supporting 999 but they never turned up. We just played around doing the Roxy, Nashville, Red Cow

and all those sort of places.

ITC. "Did you know then that you were going to cut a record?"

L. Yeh, we knew it would happen.

ITC. "And how did you get together?"

L. Me, Howard and Esso have known each other for about 12 years (since we were babes) it turned out that Arturo just walked in the shop when we were looking for a bass player.

ITC. "What shop was that?"

L. Beggars Banquet-give 'em a plug!

ITC. "Don't you find that the 'above love', and don't-need-no-one image is a bit over-use and un-realistic, take 'love story' for instance."

L. You mean about the boredom of romance, that is only on one number, it was just one of them days when Pete was feeling a bit low I love girls!

ITC. "What do you think of Generation X using that stance?"

L. Well, they're just virgins... the only way they can justify being 'Above Love' is by saying that they don't want it, see----- we've had it.....

.....and can't get enough of it

ITC."How did the 'punk', new wave scene start for you?"

L.Seeing the 'Pistols'--hold on, I'm the bass



player and I've never seen them--Me, Pete and Plug (the roadie!) started going to see the 'Pistols' way back in June, when they were playing the 100 club, the Nashville and places like that...

ITC."So they obviously influenced you then?"

L.Yes, I suppose they have, I think they influenced everyone.

ITC."Beggars Banquet, how did you get the contract with them?"

L.Well, we were rehearsing in a rehearsal room in Fulham Road, which was run by Beggars Banquet, below one of their record shops....the manager of the actual shop had been running disco's there, he decided he'd like to manage us---he used to go and see the 'Who', you see, and he thought we were the most exciting thing he'd ever seen, then he introduced us to the actual people who run the Beggars Banquet firm--and they decided to sign us up.

ITC."What sort of contract do you have with them and how long does it last for?"

L.We'd rather not say, you'd better ask our manager, no, it's a year and they've got an option on that, it expires.....June the 22nd, next year.

ITC."So have you got to make a certain amount of L.Ps or singles?"

L.No, nothing at all, there's no restrictions--we can play what we like, write what we like, it does -n't matter. Which is the best way, we don't want no record company dictating to us....

ITC."It's unusual though, for a record company to allow that sort of thing?"

L.I know, but it wasn't a record company before we came along, they formed the record company for us!

ITC."So more or less Beggars Banquet is more or less the Lurkers?"

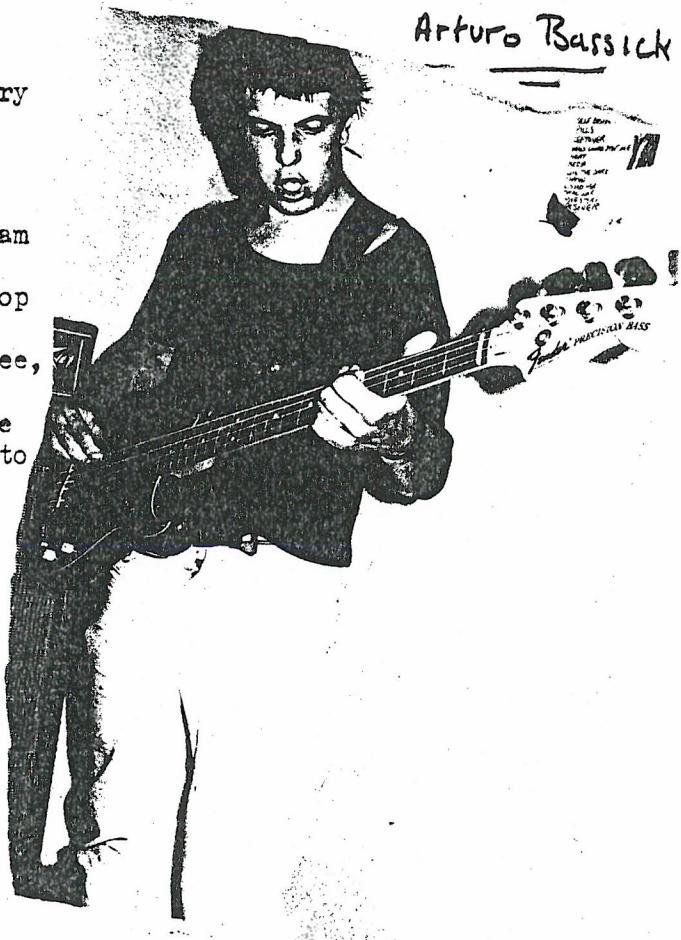
L. Yes!

ITC.What about an album?

L.Possibly, but we're going to see how this next single goes, because it's going to be a lot better than 'Shadow' and 'Love Story', we got Ed Hollis and Vic Maile who done that Hot Rod thing, and they're producing it, see we didn't have a producer last time--we just felt like, as he puts it, o'l Manic there, poetic man he is--"we just got our foot in the door with that one", and this one's just going to bust it wide open", it's the counter-punch!

ITC."Was you pleased with the first single?"

L.At the time, because we'd never done anything like that before, we were over the moon, We'd never heard ourselves recorded before. Yes, we still like it, but listening to it, you can tell -- well we can anyway -- probably 'cos we've progressed a little bit since then, that it was rushed, it wasn't produced properly -- I mean it wasn't produced, at all, all it was, was twiddle a few knobs and saying, Oh well, that sounds alright, that'll do -- we were really over the moon because we'd never heard ourselves on tape before at such a good quality, not that it was that good compared with some, but we'd only heard ourselves on little cassettes, so we thought when we heard it coming out at 40 watts through these massive speakers in the studio, it just sounded amazing!



ITC. "But what about the album though?"

L. "We think we're more of a singles band -- I don't like the idea of an album..... I think singles are great -- we might do an album..... I dunno....."

ITC. "Has anybody else influenced you apart from the 'Pistols'?"

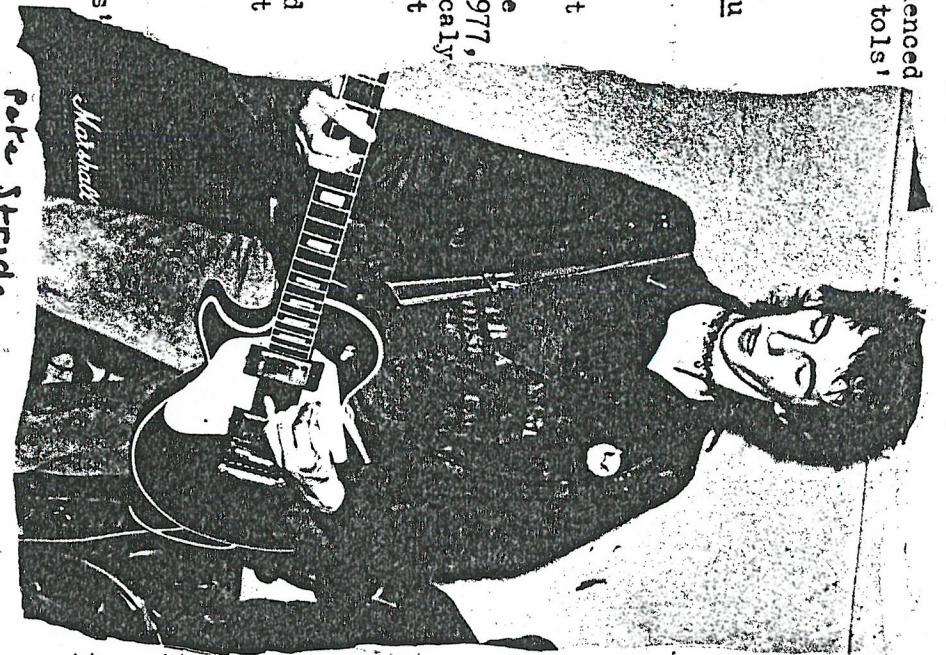
L. (Manic) "they haven't influenced me!"

ITC. "They haven't influenced you, who's influenced you then?"

L. (Manic) Well, not many people in pop music, I like the Monkees', the Dave Clark Five and beat music.... that's why I like the Ramones, because they were doing it in 1977, playing beat music basically. I like beat music. (rest of the band) I wouldn't say that influenced us musically, it was their attitude that influenced us, to the point of starting a band up, (Manic) we were influenced more by the Ramones, it was only that we were given a chance by the 'Pistols'.

--- I think everyone's got a lot to thank the 'Pistols' for!

Pete Shride
Marshall



ITC. "What's your favourite place you like playing?"

L. The 'Red Cow', the 'Marquee', the 'Nashville's' alright, 'Accrington Working Men's club' -- don't like the 'Roxy' -- I don't like the way it's turned out, originally the Roxy was a good idea, but when the management changed it, it went down-hill-it's a poxy place now I hate it!

ITC. "What's the biggest place you would play?"

L. At the moment the Roundhouse -- I think the Stranglers have got a really healthy attitude about there -- doing four nights there is much better than doing the Rainbow. That was one thing about the Clash doing the Rainbow. Although I went, and it was good, I was really upset that they did it!

ITC. "What do you think of the education system?"
L. I think it's atrocious.

ITC. "Do you think there's a better way though?"
L. Of course there is.

ITC. "Like what?"

L. Don't herd them into a class of forty to forty-five for a start, especially in working class areas, more money should be spent on education and social things, rather than things that destroy, like armaments, and big banquets for fat bellied politicians at Hampton Court -- I work -ed in Hampton Court for a while and just when Ted Heath made that speech saying "we've all got to tighten our belts" (that was when we entered the common market), there was a big banquet and there was so much food left, great fat pig's heads, and everything, just like medieval times, and that still goes on.....

ITC. "Are you in any way political?"

L. No! we're not a political group, we're a beat group!

ITC. "Finally, is there any particular image?"

L. Well, if there's an image, it's just a natural image, it's just a just what we are, we don't try and dress-up for anyone, there's nothing better than seeing people

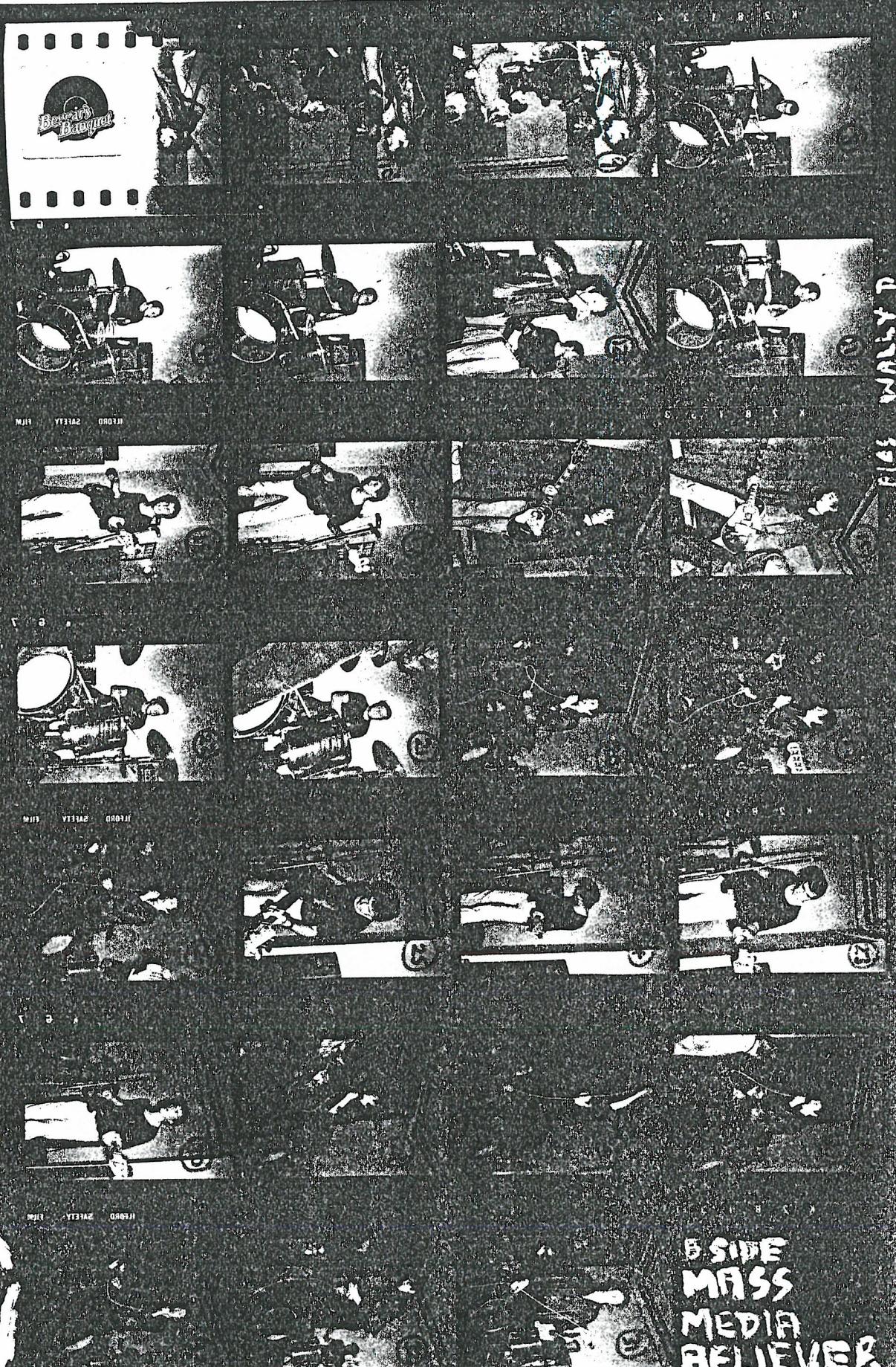
jump up and down enjoying themselves, you don't need images for that sort of thing, there's too many bands worrying about their 'image' before anything else!"

MANIC!



THE LURKERS

NEW SINGLE



FREAK SHOW

REG 2

SOON THE FIRST LURKERS SINGLE IS STILL AVAILABLE

B SIDE
MASS
MEDIA
BELIEVER



SCRAPS

Sham 69 gigs at Vortex on October 4, Roxy 8, Marquee 21, North London Polytechnic 22, and the 100 club 25.

Radio Stars play London University College October 8, Roundhouse 9, new album out on the 11th.

Richard Hell & the Void-Oids support the Clash on their forthcoming tour, they also have a new single out October 14th. called 'Blank Generation' on Sire records.

the Tom Robinson Band play the 100 club October 4, the Marquee 10th and 24th, and the Rock Garden 5.

Buzzcocks single 'Orgasm Addict/Whatever Happened To', out October 21 and Marquee gig on the 4th.

Wire October dates the Red Cow 8 and 22, Stoke Newington Rochester Castle 10 and the Hope 'n' Anchor 31.

In The City on sale at the Roundhouse on the 9th October, when Ultravox appear, special edition one day only! "Ultravox at the Roundhouse" exclusive, limited edition of 600 only----25p!

Headbanger were to have an interview with us but got cold feet! O.K. you're a new band and you aint sorted yourselves out yet -- What the hell, we're on your side. How can you go wrong by telling us what ya know ?? The band are Doll Q (drums) Ray Fissed (lead singer) Ivor Bulge (bass) and Tommy Vomit (lead guitar) Well we've tried?

Outrage come on you lads that goes for you too! we cant help bands that wont help themselves.

Rank-Xerox thanks for your quote and goodbye -- we've got the colour printing done cheaper by?? (we're not that stupid) GOODBYE!!!

Polydor thanks for the colour transparancie that you thought we would use on the front page. Wake up! you may control the JAM and others but not repeat N-O-T "In the City". How about a colour P-H-O-T-O-G-R-A-P-H like we asked ya!

the "JAM" -- Yes, whilst we're on the subject of the 'previous' record company, why dont you sit down take your heads out of the clouds and answer our letters????????????? So you're in the States ? What about daddy Weller out there in Surrey (or is he in a state--SORRY-- THE States) with ya? BIG TIME = NO TIME!

Barbara Fisher the only one at 'Polydor' that is human --- THANKS Babs you're the only one there worth bothering with!

Island records you're like a breath of fresh air compared with the previous lot. Thanks for your enthusiasm and support.

If you wanna write:-

In The City, c/o Virgin Records, 108, New Oxford Street, London, W.C.1.

if you don't wanna ----- then DONT!!!

A BOOK CALLED... GENERATION X



MODERN WORLD.

JOHN BRADEN, 18, A LONDON MECHANIC:-

"Yes, I am a mod and I was at Margate. I'm not ashamed of it - I wasn't the only one. I joined in a few of the fights. It was a laugh, I haven't enjoyed myself so much in a long time. It was great - the beach was like a battlefield. It was like we were taking over the country.

You want to hit back at all the old geezers who try to tell us what to do. We just want to show them we're not going to take it. It was like a battlefield. I felt great, part of something important instead of just being something they just look down on because you haven't passed GCE.

I know some old men got knocked down but none of them were hurt. They might've got a bit of a shock but they deserve it - they don't give a thought about us, how we might feel.....

pretty vacant

....Violence? It's inevitable really, isn't it? I mean being what we are, scarcely out of the jungle. You know the Flamingo club in Wardour Street has a terrific system of breaking up fights which start on the dance floor. Enormous bright spotlights suddenly come down and four or five enormous muscle men come from nowhere and sort it out. It's terrific.

But I don't like fighting, and I never do unless I have to. I hate these gangs who go out looking for trouble. Most teenagers are not like that. We do what we like and have a good time because

we don't care what we're doing or what anyone thinks. I reckon that's pretty mutual on both sides of the fence, don't you?

I mean, just as long as we keep out of trouble society doesn't really want to know what we're up to. Nobody really wants to know in the long count, and that suits me fine. It's the adults that are the real delinquents....

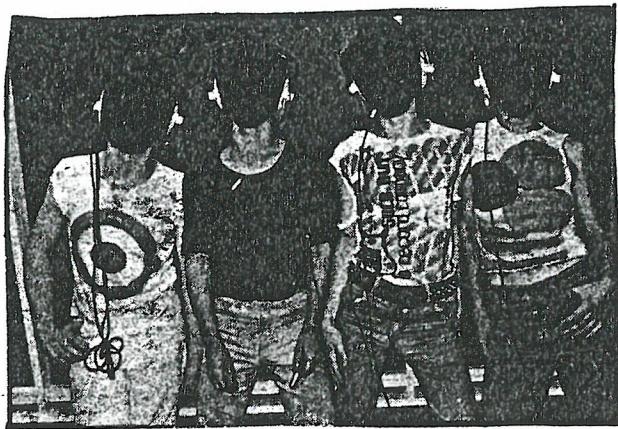


I no longer get worked up about anything. We don't go mad about the Beatles or stuff like that. I like them, mind,.....Okay so they're rich and they're famous. But they don't care, they don't bother to put on a big act - they don't have to. But we're not mad about them. We're not mad about anything.

YEAH!
YEAH!
YEAH!



GENERATION X



Boredom

"TEENAGERS GO HOME"

We hear teenagers complain - "What can we do?" "Where can we go?"

The answer is - go home - clean the windows, paint the woodwork, rake the leaves, mow the lawns, shovel the walk, wash the car, scrub some floors, help the minister, Rabbi or priest, the Red Cross, or the Salvation Army.

Your parents do not owe you entertainment. The world does not owe you a living. You owe it to your time and energy and your talent so that no-one will be at war or in poverty - or sick or lonely again. In heavens name - Grow up and go home!

(Letter in the Daily Herald)

* This bit had me in stitches, I could hardly believe my eyes!

Right to Work?

"Your first job as a junior, it can be an agonising experience. Seems you're surrounded by a pack of petty-minded nits. You could run the place a darn sight better with your eyes shut. Why are people in authority so stupid? Why should you be bossed around by them? They order you to go and fetch tea for them as though you are some kind of a servant - you feel like putting arsenic in it!"

"A moment of realization! Why on earth do I go into this office every day and get so heated up about it, just for a miserly wage packet? Where is it all leading? Is this life? Who am I and what's it all for anyway? I'm just one in millions and millions of people - a speck of dust in the Sahara of the world. My life doesn't matter at all. There are only about five people who would be really upset if I died and apart from them no-one would care.....

.... NO-ONE WOULD EVEN
KNOW....

"TRYING FOR KICKS"

"Doing things for kicks is wonderful because it releases tension and works out frustrations. Going to a party and being rowdy, dancing to very loud music, flirting outrageously, stealing a bottle of whisky, smashing a glass, being driven in a very fast car, are all great thrills. It makes you feel great."

GOD SAVE THE QUEEN

Peter Baldwin, 18,
Putney.

I suppose I'd vote Labour because I'm a labourer. I like some of the communist ideas. Look at the money that's wasted on Royalty. The Queen goes to Africa or somewhere and spends millions. They're spending hundreds all the time on odds and ends. That money could be used to build houses and schools, and look at all the slums, people who don't have a decent home. We send a stupid rocket up and it just goes up and explodes and that's six million quid down the drain. That could be spent on cancer and polio research or providing food for lots of people who are starving in other parts of the world. We should mind our own business about Cyprus, too. Let them kill each other. Sometimes it's the only way some nations'll learn for themselves by killing each other off first like the Irish did and the Americans during the Civil War. Oh, I suppose we could keep the Queen at a pincushion. She's all right. I don't know why I say that, but I expect she does some good, although when it's snowing she just holes up at Sandringham, or some such dump, and then when the going gets too rough she and Philip just go off somewhere nice and sunny while we stupid bleeders have to stick it out working in the sleet and frost. Another thing: when Princess Alexandra's jewels were stolen they had every squareheaded policeman in the country out. If it happened to my mum and dad all they'd do is make a note of it on their files and have a cup of char.



GENERATION X

equal rights

"Teenagers - the enlightened ones - have a common hate. They have an absolute obsessional hatred of colour and race prejudice. They have long discussions about the colour bar, about class distinction. They can't stand any sort of injustice.



Police 4 Thieves

(Terry Carson,
22, Ex-Borstal.)

I know a few things about the police. They're bigger crooks than we are. These stories about the police beating up people are true because it's happened to me twice.

My mate and I had done a shop and a house. We'd got £150 from the till and some groceries which we stashed, and we were doing a telephone box when the law saw us. We ran and they got the dogs out after us. We hid in a doorway and my mate ran straight into a coppers arms. I ran down Putney Park Lane, a small alleyway, and the police came towards me, blocking my way. So I jumped up on the bonnet and ran over on top of the car. They got me and had me in for denting the car.

They stripped me to the waist and one cop held me down in a chair and put a wet blanket over me while the other one punched me all over my face and body - hard enough for me to feel it. He must have hit me for about fifteen minutes and when he'd finished there wasn't a mark on my face, because of the blanket. I was thrown into a cell and couldn't sleep all night for the pain.

Another time they tried to pin me and my mate for a job we didn't do. The sergeant held up a bunch of keys and said, "Have you seen these keys before?" I said no. Then he asked my mate and he said no, so the cops said, "Have a look at them" and threw them at my mate hoping he'd catch them so his prints would be on the keys. I knew that trick, so I pushed my mate out of the way and the keys landed on the floor. I got a hiding for that too.....

.....I didn't feel sorry for what I'd done, I feel great doing these things because I live with violence all the time. I feel right proud of myself when I can bash someone in.

CHINESE ROCKS.

(Len Parker of Hounslow)

I wouldn't marry until my mum dies, any way, because she's all alone and I've got to look after her. All my old man used to go out for was to have a few pints of beer on a Saturday night, and a game of cards. That's not for me. The pace of living has stepped up since then. I used to take purple hearts, about twelve in an evening. They make you run fast. When you have had a few you can run and not get out of breath, they give you stamina. When the effect wears off, you go mad. I used to imagine things, childish things, like a childish nightmare. I thought pink elephants were chasing me, and the I got down on the floor and started talking to the insects and I did my nut because they didn't answer me.

-----oo0oo-----

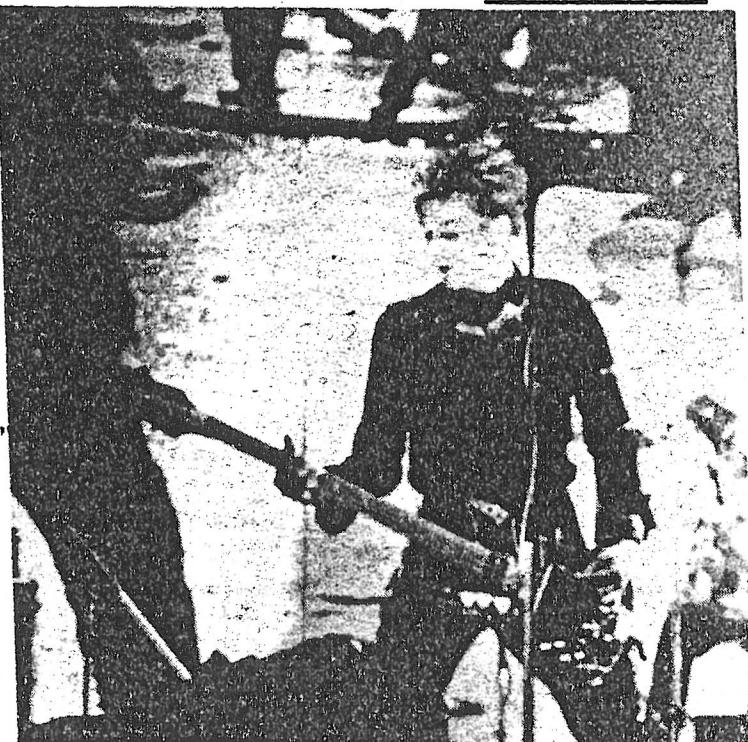
Excerpts from the book GENERATION 'X' named themselves after -- written by Charles Hamblett & Jane Deverson -- published 13 years ago, back in 1964.....

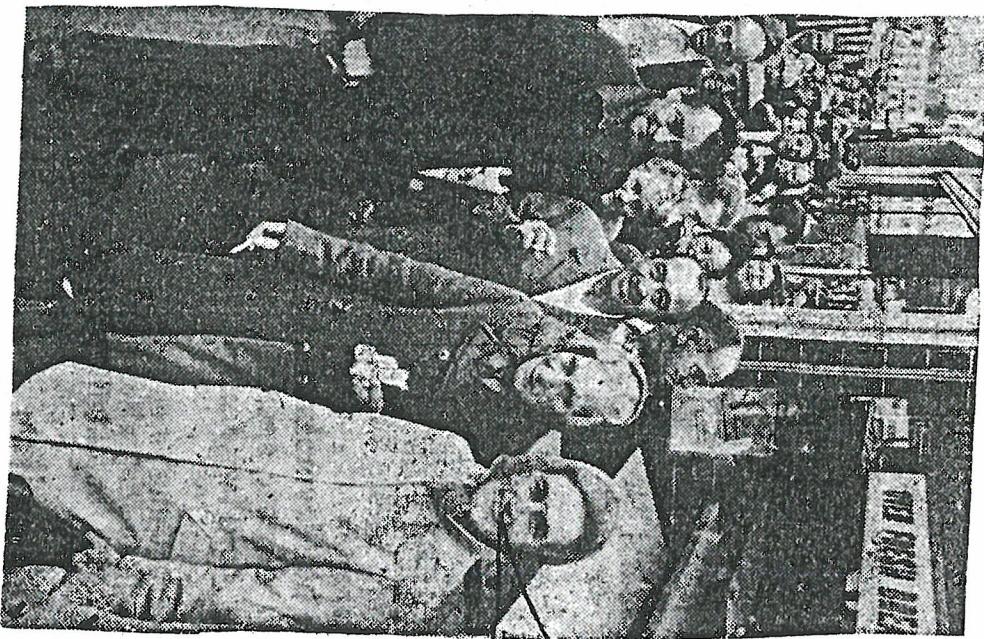
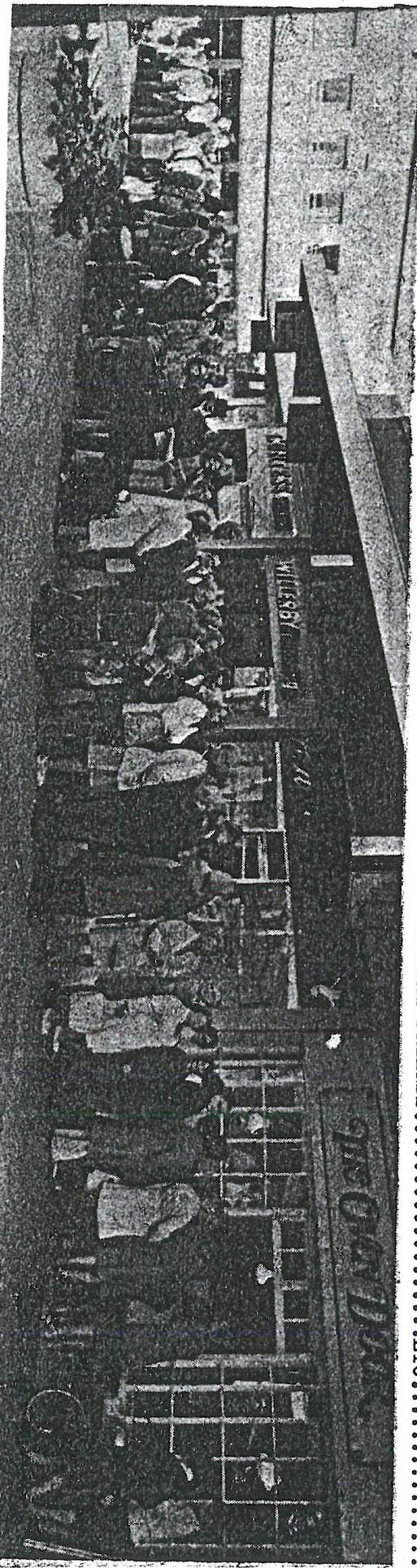
.....has much really changed since then?.... the buses are still red, Coronation Street's still running, the B.B.C.'s still boring, Soho's still sordid and they still play 'God save the Queen' on the T.V. before it closes down.

Youth's still rebellious...now more than ever only the clothes are different, but they'll be different again in 5 years time. Like the book says, "Youth lives rather than plots"

At least things have changed in one respect, (if you live in London), there's no reason to be 'bored teenagers', - there's so much to do - I've got so many things inside me that I want to get out, so many ambitions, I could run five empty minds and bodies and still pre-occupy my own -- do anything you wanna -- But don't tell me you're bored.

Francis Drake.





* Editors advice:..
* This report must
* be read in DALEK
* language and in
* a dalek tone of
* voice. To obtain
* best results.

* USE YOUR LOAF!!

I AM A ROBOT!

babble-babble-babble-babb...bab...babble-babble-babb...babble-babble-babble-babble-babb...bab

BABBLE-ON

THANK'S

.....for all your letters?
that we never got!.....



THE BOOMLOW ... RATS —

concert could mark the beginning of Irony Rock! Lead singer, Bob Geldof, ends his well appreciated dig at the Marquee management, complaining that they are so tight selfish and parasitic that the Marquee will remain the sweat pit years, because the possibility of being installed is as remote as Ting music, launches into "Joey's C and collapses through overheating.

He re-appears later for "Lookin' After No 1", and it all seems so blatantly obvious. Who's being ripped off at the Marquee? You, me, the band. The embarrassing apologies for a shortened set. The plea for ventilation. The hypocritical policy of the Marquee management who make out they're doing everyone a favour when in fact all they do is count the takings. Who is exploiting who and who is manipulating who? "Lookin' After No 1". Ironical? Pathetic.

and semi-sophisticated Irish urban rock and roll. And if you think the classification pretentious, you haven't heard some of their songs. Occasionally they were really good high energy R & B, but they lapsed too often into recycled riffs, which made the song smack of imitation, and only underlined the fact that the need some challenging and memorable songs and not be poor man's Stones. Altogether they were sloppy yet elegant, blatant yet uncommitted and exciting yet barely provocative.

Geldof IS the Boomtown Rats. The focal point. Infectious, aggressive, posing, jeering, passing out. A mixture of Jagger movements, Howard Devoto's nasal whine and Ger Carson's cynicism. Who needs more? Jagger's never come over with such impatient frustration for years. He's a real crowd puller. And he sneers at TOTP cameras. Gerry Cott and Gary Roberts go through the routines of forgotten guitar heroes. The keyboardist got promoted to

Bassist Pete Briquette reminded me of a cross between Dee Dee Ramone, and John Noakes of Blue Peter. Can't understand why. They played several songs off the new album including the Springsteenish "Joey", "Kicks", and "Lookin' after No 1", which was well received, probably because the blatant mass of retired Kiss fans didn't know anything else, shown by the fact that they all sang along to "Gary Gilmore's eyes" and "Pretty Vacant" but kept quiet when Chelsea or the Rezillos were played, "Do the Rat" was good, (concept fanatics note ; "Do The Robot" - Saints, "Do The Standing Still" - The Table, "Do The Bump" - Kenny!) and the encore of "Born To Burn" came and went.

All in all I suppose, an enjoyable evening. The Rats are undoubtably enjoyable but the hysteria greeting the gigs is questionable. They could converge into the slipstream created by many new wave bands but might fall from grace if everyone became less tolerant. Hardly creative or reactionary but able to manipulate the idiosyncracies of the scene to accomodate themselves. Good live. Worth going to see before they become too big. If not, support Irony Rock. Gaye Advert has an eye transplant. The Ramones become pinheads. O.K., O.K., O.K., O.K., O.K.,

depth. Don't know why he didn't play keyboards. I mean, the Stranglers have got one, and they're new wave. On second thoughts he probably heard the Stranglers' new album and decided against it. Good move.



Ultravox! -ha!-ha!-ha!

Label : Island.
Name : Ultravox!
Subject : Ha! Ha! Ha!
Objective: Review.

'ULTRA'

Beyond what is usual or reasonable - relating to soundwaves of such pitch as to be beyond the threshold of human audibility - advocate of extreme views or measures.

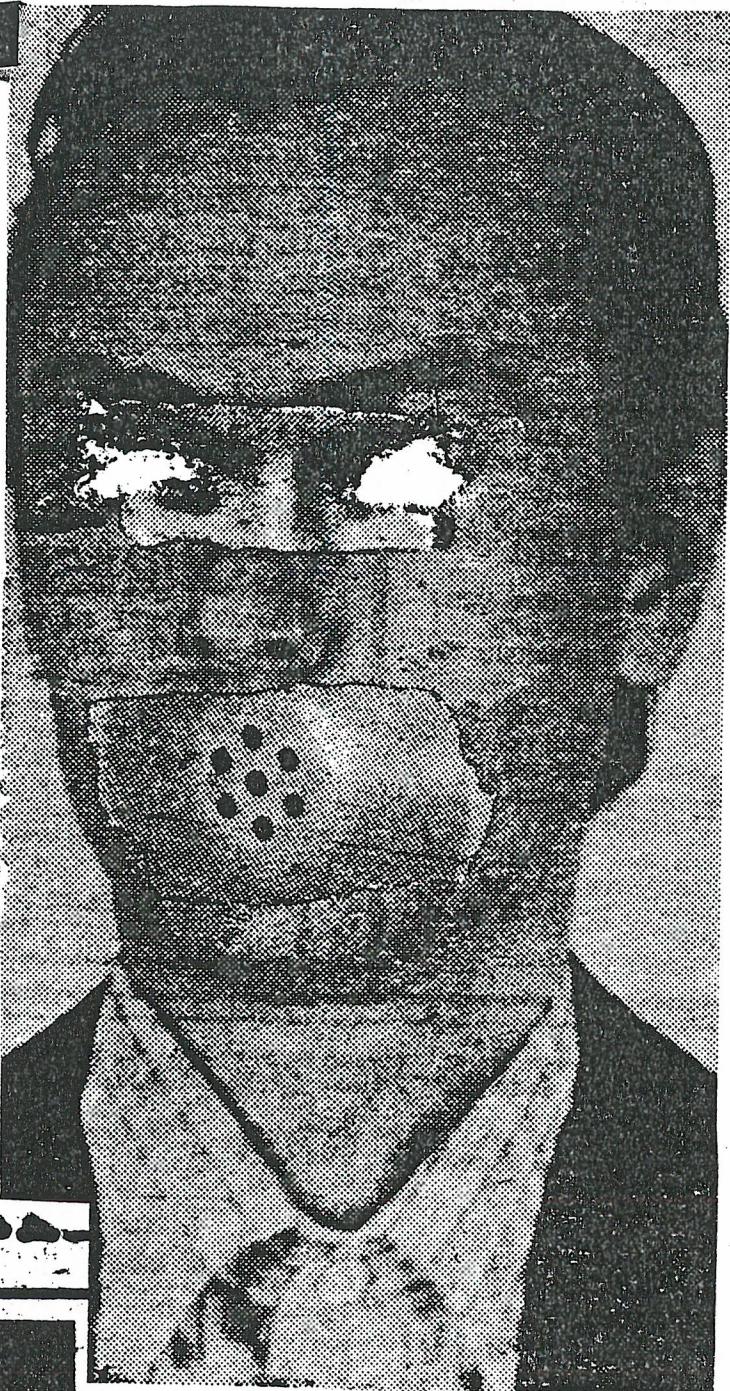
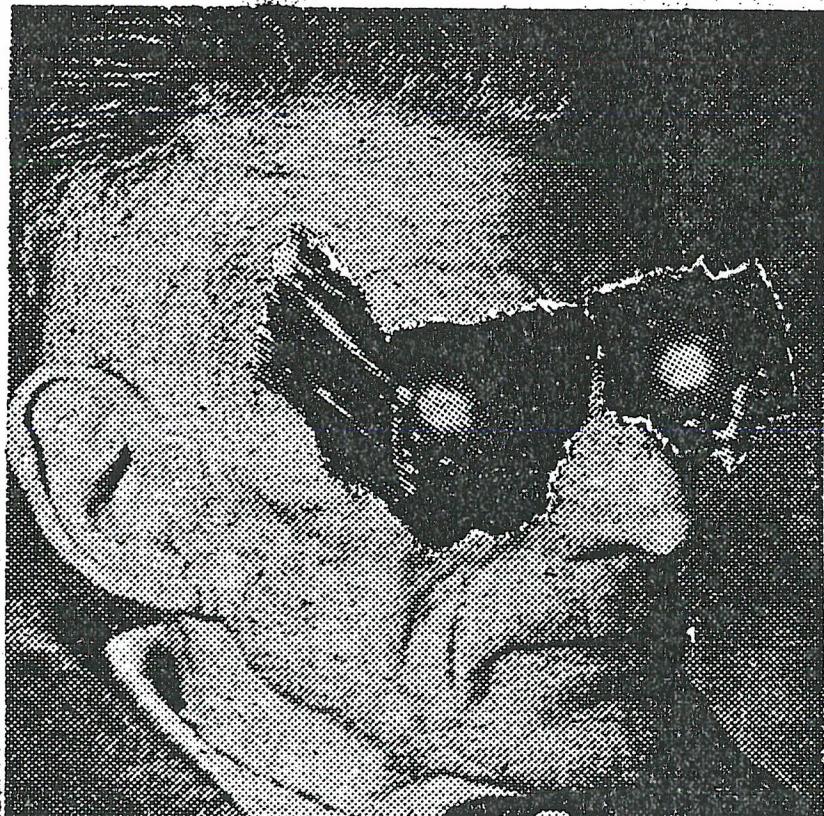
'VOX!!'

Human , people's , voice.

Ultravox!

How the hell can you describe this album, it's so damn unique, so adverse.....Ultravox have managed to do in one album what Bowie has done with twelve. The tracks on this album are as different from each other as the colours are in a rainbow, it sounds nothing like their first album, in fact it sounds nothing like anything else I've ever heard. As John Foxx said "the only thing you can expect from Ultravox! is constant change and surprise" - and that's not only meant for the album, but for the individual tracks as well! As I've already said, describing these sounds on paper is an ~~almost~~ impossible task, but here goes:-

3 line down



Track (1) Rockwrok:- being one of Ultravox's most popular live numbers, as the title admits, it's a real rocker -- anyone that can listen to this without moving (or without wanting to move) must be either stone deaf or dead!, the way it slowly fades out to a halt -and then comes back with Billy Currie's ice-breaking keyboards is terrific:-good choice for a single.

Track (2) The Frozen Ones:- Starts off slowly almost eerily.....Suddenly a pre-warning from Chris Cross's Bass and what they all dive in head first with all of their instruments "how can there be anything wrong, for we're the Frozen Ones-the Frozen Ones" recites John Foxx-the Frozen Ones-the Frozen Ones-Ha! — Ha! — Ha! — Ha!, right to the very end(or should I just say I ran out of words)

ULTRAVOX! - ha! - ha! - ha!

Track (3) Fear in the Western World:-one-two-three-four, Bhadam — Bhadam — Bhadam — one of their most fantastic live numbers, even better live than 'Sat'day night'. Warren Cann's drums show up better on 'Fear' than on any other track on the album, John Foxx's vocals are good on this one too - they seem to echo slightly - has a really great effect. The reason it sounds live is because it is, well almost anyway - it was recorded in the studio in one take, with no over-dubs or anything, they have just left it as it is - great lyrics too! "The party goes on behind elevated doors, while the elevator plummets from the 69th floor, all the cars lost in the scrapyards of paradise, the newspaper photographs have all come alive!" It has a really unorganised ending to it, like a thousand locomotives coming to a halt..... Track (4) Distant Smile..... and then ecstasy, the noise suddenly changes to a piano piece (peace), from Billy and word-less

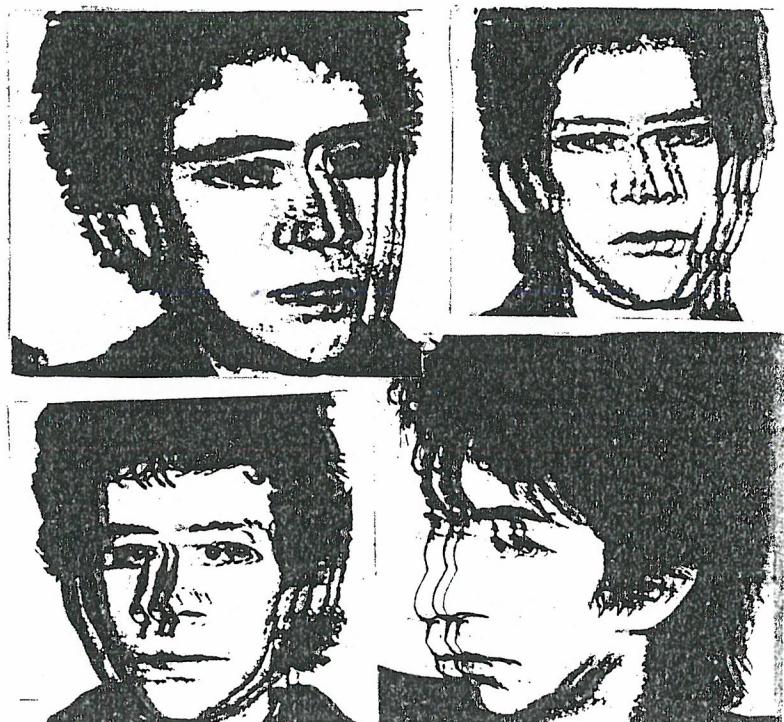
Waiting in the



vocals from John, but the calmness and quietness of the begining doesn't last for long - "Some times I find I drift away...behind a distant smile", it transforms again to a really fast moving high pitched composition - with John Foxx imitating the wails of a banshee, in the chorus. An unusual song, an unusual mood.

SIDE TWO.

Track (5) The Man Who Dies Every Day:-this one's incredible, a track I cant wait to hear live, it has a really mesmeric beat to it - almost like a heartbeat - it really engulfs you.



the man who dies every day.

1. Someone stood beside me for a moment in the rain,
A silhouette, a cigarette,
and a gesture of disdain,
I felt a dark door open saw a sudden ghost come through,
a spark leapt from a fingertip,
and I knew it must be you,
aint you the man who dies every day.

2. We never saw you walk in,
we never saw you leave,
you left the ashes of a laugh on everybody's sleeve,
you always played that funny pack of cards without an ace,
and every street you ever walked,
is mapped out on your face,
aint you the man who dies every day.

3. You always kept a sun-set behind your lonely shoulder,
you never showed on photographs,
and you never grew much older,
you flicker like a shaky shadow,
move in like a thief,
you never drop your facade,
and you never seek relief,
'cos you the man who dies every day.

Track (6) Artificial Life:-probably the most emotional track on the L.P.-where John Foxx seems to cry from the heart of the city "I've learnt to be a stranger"- It's about the different levels of life in London-a really sad song-even depressing, but I suppose London with all its different corrupt life styles is depressing-it is a cold place to live in - especially if you don't know anybody here,

waiting in the ...

'I should have left here years ago, but my imagination won't tell me how, this whirlpools got such seductive furniture it's so pleasant getting drowned."

Track (7) While I'm Still Alive:-as much as I try, I can't dislike any of the tracks on this album, they're



all so good-and this ones no exception, although it is, perhaps the least outstanding track on Ha! Ha! Ha! A last minute change of opinion put this one on the album, instead of 'Quirks', which goes on the reverse side of the 'Modern Love' single which will be shrinkwrapped with the first 5,000 L.P.'s - make sure you get one!

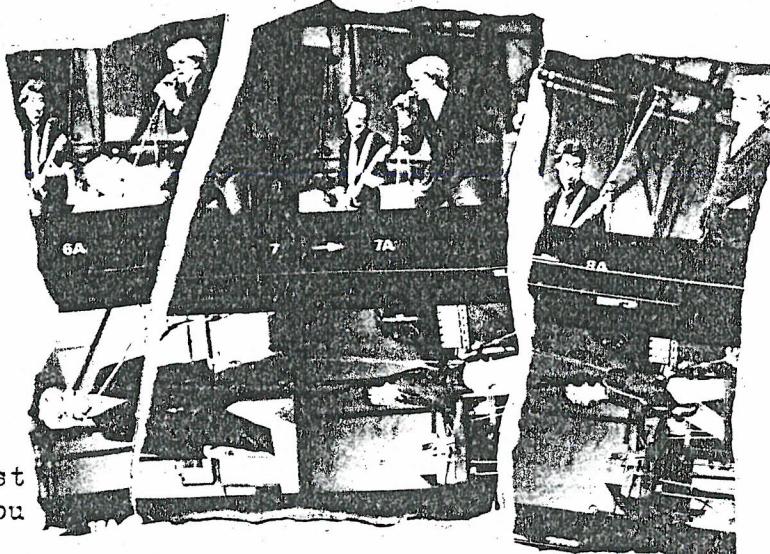


Track (8) Hiroshima Mon Amour:-when I first heard 'Hiroshima' it reminded me a lot of Bowies 'Weeping Wall' on his 'Low' album, but the more I listened to it, the more it seized an identity of its own-its a kind of semi-instrumental with all the instruments toned down-Stevie Shee guitar takes a complete break from this-allowing Ultravox to experiment by adding a saxaphone to their already, widely varied, catalogue of instruments used-no! Billy Currie doesn't play saxaphone as well-it was a friend of the band, he should get a credit on the album sleeve. The theme of 'Hiroshima' could be about a city (London?) +destroyed+

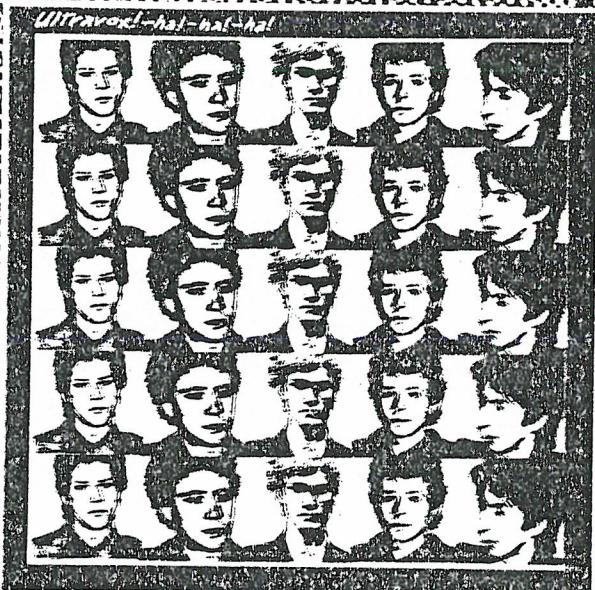
+deserted++overgrown++lifeless++it's more of a dream ++a vision++a film running with no soundtrack+++'Hiroshima Mon Amour'++a passion for death - work it out for yourselves.

Like I said in the first issue of 'In The City', Ultravox! are taking off!! - don't be left behind - don't wait 'till SOUNDS & NME etc.. blitz their middle pages with them - pretending they've only just discovered them!

Ha! Ha! Ha! is definitely the most exciting album since the CLASH, buy it.



ULTRAVOX!



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